

FAMILY GUY

"When You Wish Upon a Weinstein"

Production #2ACX05

Written by

Ricky Blitt

Created by

Seth MacFarlane

Executive Producers

David Zuckerman
Seth MacFarlane

This script is not for publication or reproduction. No one is authorized to dispose of same. If lost or destroyed, please notify Script Department.

THE WRITING CREDITS MAY NOT BE FINAL AND SHOULD NOT BE USED FOR PUBLICITY OR ADVERTISING PURPOSES WITHOUT FIRST CHECKING WITH TELEVISION LEGAL DEPARTMENT.

RECORD REVISED (YELLOW) *
May 10, 1999 *

Return to Script Department:
20TH CENTURY FOX TELEVISION
10201 W. Pico Boulevard
Los Angeles, CA 90035

RECORD REVISED (PINK)
May 5, 1999

RECORD DRAFT (BLUE)
May 4, 1999

"When You Wish Upon A Weinstein"

May 5, 1999

CAST LIST FOR #2ACX05:

PETER GRIFFIN.....	SETH MACFARLANE
LOIS GRIFFIN.....	ALEX BORSTEIN
CHRIS GRIFFIN.....	SETH GREEN
MEG GRIFFIN.....	MILA KUNIS
STEWIE GRIFFIN.....	SETH MACFARLANE
BRIAN GRIFFIN.....	SETH MACFARLANE
ANNOUNCER.....	SETH MACFARLANE
BAT.....	DANNY SMITH
BAT #1.....	DAVID ZUCKERMAN
BAT #2.....	SETH MACFARLANE
CLEVELAND.....	MIKE HENRY
CLOUD #1.....	SETH MACFARLANE
CLOUD #2.....	DAVID ZUCKERMAN
DOCTOR.....	SETH MACFARLANE
ELLIOT.....	SETH GREEN
FARRAKHAN.....	PHIL LAMARR
FEMALE CONGREGANT.....	ALEX BORSTEIN
GEORGE.....	RICKY BLITT
GILLIGAN.....	BOB DENVER
GINGER.....	TINA LOUISE
GUARD.....	MIKE HENRY
HERSHEL.....	SETH GREEN
JERRY.....	SETH MACFARLANE
KIRSTIE.....	ALEX BORSTEIN
MAX.....	TBD
MONK.....	SETH MACFARLANE
MORDECAI.....	RICKY BLITT
NETWORK PRESIDENT.....	DAVID ZUCKERMAN
NOEL COWARD.....	SETH MACFARLANE
NUN #1.....	TBD
NUN #2.....	TBD
PICARD.....	PHIL LAMARR

QUAGMIRE.....	SETH MACFARLANE
RABBI COPPERFELD.....	TBD
RABBI GOLDBERG.....	TBD
RALPH KRAMDEN.....	SETH MACFARLANE
RIKER.....	TBD
SADIE.....	ALEX BORSTEIN
SALESMAN.....	DANNY SMITH
SHATNER.....	SETH MACFARLANE
TEACHER.....	SETH MACFARLANE
THE PENGUIN.....	SETH GREEN
TONY ROBBINS.....	SETH MACFARLANE
WOMAN.....	TBD
WOODY ALLEN.....	SETH MACFARLANE

ACT ONE

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' LIVING ROOM - SAME

PETER is watching TV while CHRIS does his homework on the floor.

EXT. SPACE - NIGHT (ON TV)

The Starship Enterprise from "Star Trek: The Next Generation" is travelling through space.

INT. STARSHIP ENTERPRISE - SAME (ON TV)

CAPTAIN JEAN LUC PICARD is sitting at his command post. He turns to RIKER.

PICARD

Number one, make it so.

RIKER

What?

PICARD

Make it so.

RIKER

(GRITTING HIS TEETH) Look, just tell me what it is you want me to do.

Stop with the --

PICARD

Make it so.

RIKER

Listen, chrome dome, say that one more time--

PICARD

(TAUNTING) Make it so! Make it so!

Make it so!

Riker starts to beat up Picard. Picard **slaps** back at him like a woman.

PICARD (CONT'D)

I'm sorry! I don't know any of my
lines. The truth is (SOBBING) I
can't read!

He **breaks down**. Riker gently puts his arms around him.
Their eyes meet. As they tilt their heads and go in for a
kiss, we go back to:

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

PETER

Aw, I can't believe they're getting
together. This is exactly what
killed "Moonlighting."

CHRIS

Dad, can you help me with my
geometry? If I don't pass this test,
Mr. Shackelford said he'd put me in
that special class with the squirrels.

INT. CLASSROOM - DAY (CUTAWAY)

A TEACHER stands before several SQUIRRELS and a few KIDS WITH
LARGE FOREHEADS, sitting at their school desks.

TEACHER

In this class, I'm going to teach you
everything from soup to nuts. Get
it? Nuts. See, squirrels like --

The squirrels and human kids stare at him, vacantly. He
glares, then makes the "that went over their heads" gesture
with his hand.

TEACHER (CONT'D)

Whooooooooosh.

INT. GRIFFINS' LIVING ROOM - DAY (BACK TO SCENE)

PETER

Math, shmath. I never passed a
geometry class in my life, and it
hasn't held me back. Just look at
the desk I built.

ANGLE ON a bizarre, Escher-esque optical illusion of a desk
that defies reality. This is a visual gag. It will work.
The doorbell **rings**. He goes to answer it and finds an oily
looking SALESMAN standing there, holding a briefcase.

SALESMAN

Hello, sir.

PETER

Enough with the foreplay, sailor.
What are you selling?

SALESMAN

Well, I was gonna try to sell you
some handsome cream, but I can see
you already bought out the store.

PETER

Go on.

SALESMAN

So perhaps you'd be interested in
something every homeowner cannot be
without. Volcano insurance.

PETER

Go on.

SALESMAN

According to my uncle, who's a real whiz with volcanos, a volcano is coming this way.

PETER

(INTRIGUED) Come in.

INT. GRIFFINS' KITCHEN - A LITTLE LATER

SALESMAN

Everyone on your block has already ordered some. See?

The Salesman opens and closes his briefcase very quickly. Peter **whistles**, impressed.

PETER

Well, I certainly don't wanna be stupid. How much is this volcano insurance?

SALESMAN

(VERY SURPRISED) Oh, I don't know. Let's say two hundred dollars.

PETER

Two hundred dollars? That's more than I spent on all that handsome cream. I don't have that kind of money.

The Salesman points to a jar of money on top of the fridge.

SALESMAN

What about that jar of money?

PETER

No way. That's Lois' rainy day fund.

SALESMAN

Aw, c'mon, it never rains in Rhode
Island.

PETER

Yeah, but I'm, ah, pretty sure we've
never had a volcano either.

SALESMAN

Well, don't you think we're overdue
for one?

PETER

(NODS, IMPRESSED) Touche, Salesman.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. STEWIE'S BEDROOM - SAME

LOIS places a **snoring** STEWIE into his crib, MEG right behind
her.

LOIS

(SOFTLY) Sweet dreams, my little
football head.

Meg watches him sleep as Lois gets a blanket. After a few
seconds, Stewie wakes up. He glares up at Meg.

STEWIE

What the hell are you doing?

MEG

Watching you sleep, cutie pie.

STEWIE

Why, you sick, sick little moo cow!

You shall "watch" no more!

Stewie rips Meg's glasses off her face and hurls them across
the room. They **shatter**.

*

LOIS

Stewie!

MEG

My glasses! I'm blind as a bat
without my glasses.

INT. CAVE - NIGHT (CUTAWAY)

A BAT speaks to **THE CAMERA**. As he talks, **CAMERA ROTATES AND
PULLS OUT TO REVEAL** that he's hanging upside down in a cave.

BAT

Excuse me. I'm sorry. But I am so
fed up with the misconception that
bats are, quote unquote, blind.
Regardless of what you perceive as
lacking in us, the fact is we get
around just fine. Right, fellas?

REVEAL HUNDREDS OF BATS hanging in the cave.

BAT #1

That's right.

BAT #2

And another thing. We're not scary.
We're just intense.

The bats **ad-lib** agreement.

INT. STEWIE'S BEDROOM - CONTINUOUS (BACK TO SCENE)

LOIS

Don't worry, honey. We'll get you a
new pair tomorrow.

Lois hugs her.

*
*
*
*

STEWIE

Excuse me, would you mind taking your
tawdry little girl on girl circus
elsewhere? I have a meeting with
Nabisco at nine A.M.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter, Brian, and Chris are sitting on the couch, watching TV.

ANNOUNCER (V.O.)

We now return to Veronica's Closet.

INT. VERONICA'S CLOSET OFFICE - DAY (ON TV)

KIRSTIE ALLEY inspects a line of THIN MODELS wearing
lingerie. KATHY NAJIMI looks on. *

KIRSTIE

You're so thin, I hate you. You're
so pretty, I hate you. You're so
thin and pretty, I hate you. You're
as fat as me, but prettier, I hate
you.

Kirstie picks up a huge turkey leg and bites into it.

KIRSTIE (CONT'D)

(TO THE TURKEY LEG) You're so
delicious, I hate you.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS (BACK TO SCENE)

PETER

I love that Kirstie Alley. She may
be full-figured, but it's just more
of her to laugh at.

BRIAN

She was great on "Cheers", but God
knows how this show stays on the air.

INT. NBC NETWORK PRESIDENT'S OFFICE - DAY (CUTAWAY)

A NETWORK PRESIDENT sits across from Kirstie Alley.

NETWORK PRESIDENT

Sorry Kirstie, but due to "Veronica's
Closet's" (MAKES QUOTES) "awfulness",
we're going to have to cancel--

Kirstie Alley pulls a picture out of her purse.

KIRSTIE

Here's a picture of you having sex
with an orange.

CLOSE ON a picture of the network president, with his pants
down, kneeling over an orange.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

Lois enters the living room. She looks upset.

LOIS

Peter, did you take the money from
the family jar?

PETER

(SING-SONG) Who me? (PROUDLY) Yes me!
Couldn't be. Then who? (DROPPING
SING-SONG) Yeah, I did it. I bought
us volcano insurance.

LOIS

Volcano insurance? That's ridiculous.

PETER

That's the same thing you said when
you talked me out of getting that
cloud insurance.

Peter looks out of the window, up to the sky.

PETER (CONT'D)

Look at them up there, just plotting,
picking their moment.

EXT. SKY - NIGHT (CONTINUOUS)

One CLOUD speaks to another CLOUD.

CLOUD #1

So, Bill. We attack tomorrow.

CLOUD #2

Yes. Tomorrow.

CLOUD #1

(BEAT) I mean it this time.

CLOUD #2

I do, too.

INT. GRIFFINS' LIVING ROOM - NIGHT (CONTINUOUS)

LOIS

Peter, that was our emergency money.
And your daughter just so happens to
need a new pair of glasses!

PETER

Well, glasses are for boys.

MEG

Lisa Loeb has glasses.

PETER

And her music sucks. Do you want to
write songs like Lisa Loeb? Do ya?
'Cause I'll give you the back of my
hand.

LOIS

Peter! I can't believe you
squandered that money. I swear,
sometimes I feel like I'm married to
a child.

INT. BILTMORE HOTEL - DAY (FLASHBACK)

*

Peter, in a tux, and Lois, in her wedding gown are at their
wedding reception. GUESTS **clink** their glasses. Peter stands
and raises his champagne glass to Lois.

PETER

What can I say about my beautiful
bride, except (POINTING TO HER
APPROPRIATE BODY PARTS) "Milk, milk,
lemonade, around the corner fudge is
made." Hehehehe.

The guests react in stunned disapproval.

INT. GRIFFINS' KITCHEN - NIGHT (BACK TO SCENE)

PETER

A child? That's it! I'm going to
Kelsey's for a beer.

LOIS

Kelsey's? That's not a real place.
That's the bar in "All in The
Family." You can't go there.

PETER

Oh yeah? Watch me!

Peter storms out the door.

EXT. "CBS TELEVISION CITY" STUDIOS - NIGHT

Peter walks up to an abandoned sound stage. He taps a nearby SECURITY GUARD on the shoulder.

PETER

Can you tell me where Kelsey's is?

GUARD

Sorry, sir. We took down that set years ago.

PETER

Is "Cheers" still around?

KIRSTIE (O.S.)

I wish.

PULL BACK TO REVEAL Kirstie Alley sadly eating a turkey drumstick.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

Peter enters. He hears Lois on the phone in the kitchen. He stops and listens.

INT. GRIFFINS' KITCHEN - CONTINUOUS

LOIS

(INTO PHONE) Mother, you know how I hate asking for money, but... Mother, Peter's an excellent provider. I know he's an idiot when it comes to money, but...

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Peter's eyes widen, embarrassed.

INT. GRIFFINS' KITCHEN - CONTINUOUS

LOIS (CONT'D)

No, Mother, I do not think I'd be better off married to a chimp... I don't care how well that chimp across the street is doing. Really? Well, yeah, okay, I guess you can tell him I said "hi" -- Oh my god, what am I saying?

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Peter lowers his head, ashamed.

EXT./ESTAB. DRUNKEN CLAM - NIGHT

INT. DRUNKEN CLAM - SAME

Peter sits beside CLEVELAND at the bar, several beers in front of him, staring off into space. Cleveland looks at him.

CLEVELAND

Knock, knock. Who's there? Not Peter. He's sittin' there all frettin' about somethin' or other.

He turns to Cleveland.

PETER

Aw geez, Cleveland. Lois thinks I squander money.

CLEVELAND

You do, Peter. Why, you waste more money than Imelda Marcos has shoes. You can use that if you like.

PETER

(SIGHS) Aw, who am I kiddin', Lois is right. This isn't the first time I've been stupid with money.

EXT./ESTAB. MOTEL - DAY (FLASHBACK)

INT. MOTEL ROOM - DAY (FLASHBACK)

Peter sits on a bed with a coin slot. He drops a quarter in the slot. The bed begins **vibrating**.

PETER

Hehehehehe.

The bed stops. Peter puts another quarter in. The bed once again begins **vibrating**.

PETER (CONT'D)

Hehehehehe.

The bed stops. Peter pulls a wad of cash from his wallet and shoves it in the slot. The bed begins **vibrating** violently. It **breaks** loose from the wall and begins **vibrating** around the room, causing wanton **destruction**.

PETER (CONT'D)

Hehehehehe.

EXT. MOTEL - DAY CONTINUOUS (FLASHBACK)

The **vibrating** bed, with Peter still upon it, **crashes** through a wall and out into the courtyard. It **vibrates** across the motel swimming pool, then out across a busy street, causing cars to **honk** and swerve to avoid him.

PETER

Hehehehehe.

INT. RESTAURANT - DAY CONTINUOUS (FLASHBACK)

*

The bed **crashes** through the wall and begins **vibrating** around the dining room, causing **screaming** patrons to scatter for their lives.

PETER

Hehehehehe.

The bed finally stops vibrating.

PETER (CONT'D)

(DISAPPOINTED) Aww.

Peter turns to a horrified patron.

PETER (CONT'D)

Hey, you got a quarter? *

INT. DRUNKEN CLAM - NIGHT (BACK TO SCENE)

QUAGMIRE enters and addresses the entire bar.

QUAGMIRE

Hey, guys and dolls! Drinks are on
do-re-mi.

Quagmire drops a huge wad of cash onto the counter in front
of a BARTENDER. Everyone **cheers**. *

PETER

Geez, Quagmire. You've got more
money than Imelda Marcos has shoes.
(TO CLEVELAND) You said I could use
it.

QUAGMIRE

This loot's thanks to my stockbroker,
Ian Greenstein. He made some smart
investments that really paid off.
That guy is to money what Miss Ann-
Margaret is to (FUNNY NOISE).

He gyrates in his chair and it **crashes**.

CLEVELAND

Let me buy the drinks, Quagmire. My accountant, Larry Rosenblatt, just got me a huge tax refund. And tickets to "Bring In Da Noise, Bring in Da Funk." The noise was good, but they phoned in a lot of the funk.

PETER

Hey, I could really use a money guy, too. Can I borrow one of yours?

QUAGMIRE

No way, man. He's all mine!

CLEVELAND

(SURLY) Yeah, get your own.

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' HALLWAY - SAME

Peter is walking down the hallway past Meg's room, when he hears **sobbing**. He peeks in. **PETER'S POV:** Lois is sitting on Meg's bed, comforting her.

LOIS

Don't worry, honey. We'll find a way to get you some new glasses. Now, give me a kiss good night.

Meg puckers her lips and aims way to the right of Lois.

LOIS (CONT'D)

(COACHING MEG) Over here, dear. To the left. No, your left. Meg? Listen to the sound of my -- Meg? I'm right -- (IRRITATED) RIGHT HERE!

Meg finds Lois' cheek. Lois softens again.

LOIS (CONT'D)

That's my girl.

Peter heads down the hall toward the living room. *

PETER

I gotta get a Greenstein or a
Rosenblatt of my very own.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Peter goes to the window and looks up at the stars.

PETER

(SINGING) NOTHING ELSE HAS WORKED SO
FAR / SO I'LL WISH UPON A STAR /
WONDROUS DANCING SPECK OF LIGHT / I
NEED A JEW.

The stars in the sky come together to form the Star of David.
The screen **FADES TO WHITE** and we **DISSOLVE** to Peter walking
through the streets of Quahog. He approaches a synagogue and
peeks inside.

PETER (CONT'D)

LOIS MAKES ME TAKE THE RAP / 'CAUSE
OUR CHECKBOOK LOOKS LIKE CRAP. /
SINCE I CAN'T GIVE HER A SLAP / I
NEED A JEW.

Peter walks up to a restaurant with the sign: "Hong Kong
Palace." He walks inside and looks but no one is around.

PETER (CONT'D)

WHERE TO FIND / A BAUM OR STEEN OR
STYNE, / TO TEACH ME HOW TO WHINE /
AND DO MY TAXES.

INT. GRIFFINS' LIVING ROOM - CONTINUOUS

Peter is again sitting in front of the window, gazing up at the stars.

PETER

THOUGH BY MANY, THEY'RE ABHORRED /
HEBREW PEOPLE, I'VE ADORED / EVEN
THOUGH THEY KILLED MY LORD / I NEED
A JEW!

Peter puts his head down and falls asleep.

MATCH DISSOLVE TO:

INT. GRIFFINS' LIVING ROOM - NEXT MORNING

There is a **knock** on the door. Peter wakes up and opens it. He sees a smallish, curly haired MAN in his thirties.

MAX

Hi, my name's Max Weinstein. My car
just broke down... Can I come in?

Peter looks heavenward and sings again.

PETER

NOW MY TROUBLES ARE ALL THROUGH / I
HAVE A JEW!

Max looks at Peter, offended.

MAX

Hey!

END OF ACT ONE

ACT TWO

EXT. GRIFFINS' HOUSE - A LITTLE LATER (MORNING)

A TOW-TRUCK GUY is hooking Max's car up to his truck. Peter circles slowly around Max, inspecting him closely. Max looks at Peter, very self-conscious.

PETER

I prayed for you, Max Weinstein. And
here you are.

MAX

(CREEPED OUT) Okay. Listen, thanks
for letting me use your phone.

PETER

Thanks for "the Tonight Show".

MAX

(BEAT) Yeah, well, if there's
anything I can ever do for you...

PETER

You can't leave!

MAX

(BACKING AWAY) Nobody's leaving.
Nobody's leaving.

Peter moves toward Max.

MAX (CONT'D)

I have mace!

Max runs away, Peter chases him. **Generic cop show chase music** plays. Finally Peter catches Max and tackles him to the ground.

MAX (CONT'D)

What do you want?!

PETER

Financial advice.

MAX

What? How the hell did you know I'm
an accountant?

PETER

(SARCASTIC) Hello? "Max Weinstein?"

Max glares at him, hard.

MAX

You're... you're a real character.

PETER

You should meet my son, Stewie. He's
a breakout character. (TO THE
CAMERA) Up yours, Tom Shales.

*

*

EXT. RUNDOWN BUILDING - DAY

Peter and Max walk up to a shoddy looking building. A sign
reads, "Mutual of Quahog. Serving Your Insurance Needs For
About An Hour." Max has a contract in his hand, and is
looking it over.

*

*

*

*

MAX

Look, I'll do what I can, but I don't
know why you think I can get your
money back--

*

PETER

Max, let's not deny our heritages.
You're Jewish, you're good with
money. I'm Irish, I drink and I'm a
brilliant writer.

*

*

MAX

Really, what have you written?

*

*

PETER

*

What am I, on trial here? Just help

*

me get my damn money back.

*

INT. INSURANCE OFFICE - DAY (CONTINUOUS)

Peter and Max enter. The Salesman looks up from his desk, surprised.

SALESMAN

Oh, it's you. Um... I'm not in right now. Please leave a message. Beep.

PETER

I hate these things. (SPEAKING INTO SALESMAN) Uh... this is Peter

Griffin. Uh, sorry I missed you--

Not looking at Peter, Max hands him a yo-yo.

MAX

Peter, play with this.

Peter takes the yo-yo and throws it down, it doesn't come back up. He keeps trying to make the yo-yo come back up through the following.

MAX (CONT'D)

(VERY CALM) Look sir, I have reviewed this contract and it offers no coverage at all. It just says "volcano insurance" over and over again. And down here in small print it says, "He's signing it, he's signing it, I can't believe it."

SALESMAN

So?

MAX

So it's obvious this whole thing is nothing but a false front.

SALESMAN

That's not true.

As he says this, we see from the **REVERSE ANGLE** that the back of the salesman's suit, shoes and underwear are missing and that his back is completely naked.

MAX

Just refund this man's money and
we'll be on our way.

SALESMAN

I don't have your money!

He **hits** his fist on the table. Suddenly, a panel in the wall opens and a huge pile of money cascades into the room. Max takes two hundred dollar bills.

MAX

Let's go, Peter.

They start out. Something catches Peter's eye. He stops and takes two steps back. He picks up a pamphlet out of a rack.

PETER

(READING) Andrew McCarthy insurance?
Sign me up. You never know when
they'll give that little squinty-eyed
bastard another shot.

Max yanks Peter out of the room.

EXT./ESTAB. GRIFFINS' HOUSE - EVENING

INT. GRIFFINS' LIVING ROOM - SAME

Lois, Brian, and a badly squinting Meg watch TV.

INT. "SEINFELD" LIVING ROOM - DAY (ON TV)

JERRY

So you couldn't date her 'cause she
was a tickler.

GEORGE

A tickler!

JERRY

And you're not a stickler for a
tickler.

GEORGE

Not a stickler for a tickler.

JERRY

Not a tickler stickler.

GEORGE

Not a tickler stickler.

JERRY & GEORGE

Tickler, tickler, tickler. Stickler,
stickler, stickler --

INT. GRIFFINS' LIVING ROOM - EVENING (BACK TO SCENE)

Brian rips the couch apart, wild-eyed.

BRIAN

Where the hell is the remote?

Peter and Max enter.

PETER

Hey, honey! Guess what? I got back
the money for Meg's glasses.

LOIS

Really? Oh, honey! (SEES MAX) Hello.

PETER

This is my special friend, Max
Weinstein. He's Jewish.

LOIS

Oooh, my, how exotic.

MAX

(BEWILDERED) Thank you?

Peter hands two hundred dollars to Lois.

PETER

See, here's your rainy day money.

And I balanced our checkbook, too.

Lois does an exaggerated double-take, accompanied by the **Flintsones double-take sound effect.**

LOIS

You balanced our checkbook?

Peter looks pleadingly to Max. Max shrugs.

MAX

Sure. He did it.

LOIS

Well, I'm going to go call my mother
right now and tell her to tell that
chimp across the street, (SCREECHING
LIKE A MONKEY) Ooooh-ooooh, aaah-aaah.

Lois happily goes to the kitchen. Peter turns to Max,
sheepishly.

PETER

Aw, look how low I've sunk. Taking
credit for something a smart Jewish
person did. (SIGHS) People have been
doin' that for too damn long.

EXT. OUTDOOR STAGE - DAY (CUTAWAY)

MINISTER FARRAKHAN is on stage, addressing a LARGE CROWD.

FARRAKHAN

It is the white devil that has
propagated, exacerbated,
instigated... instigated... (LOOKS
OFF STAGE) Line!

PAN TO REVEAL WOODY ALLEN standing in the wings.

WOODY ALLEN

(SOTTO, TO FARRAKHAN) "Instigated our
hatred like a Buick." (TO HIMSELF)
What was I thinking when I agreed to
this? This is so degrading! It's,
it's, it's worse than the time I was
at the Friar's Club and Soon Ye's
retainer fell out of my pants.

INT. GRIFFINS' DINING ROOM - A LITTLE LATER

Max and the family are at the dinner table.

MAX

Lois, I appreciate the marshmallow
and fish casserole, but I'm sorry, I,
I can't eat this. *

LOIS

Oh, because it's not kosher.

MAX

(BEAT) Yeah, let's go with that.

CHRIS

Can Stewie and me be excused? He's
gonna help me with my math homework.

LOIS

Chris, he's just a baby.

STEWIE

Oh, and you're a regular Rhodes Scholar. Where was it you graduated from again, hmmm, the University of (MAKES THE 'MORON FACE') Duh-uh?

MAX

(TO CHRIS) I can help you with your homework, son.

PETER

(IN AWE) Oh my god. Is there nothing you people can't do? I mean, you know, other than manual labor.

LOIS

Peter! What a ridiculous thing to say! They built the pyramids. (TO MAX) You'll have to excuse Peter, he can be a little tactless sometimes.

BRIAN

Yes -- like the time he soiled himself at that dinner party.

INT. DINING ROOM - NIGHT (FLASHBACK)

Peter and Lois are at an elegant dinner party with OTHER COUPLES.

LOIS

I am so sorry to hear that your father passed away.

WOMAN

Yes, it spread through his body so fast. But he's at peace now. And the whole thing really brought our family--

Peter eyes widen.

PETER

UH-OH!

INT. GRIFFINS' LIVING ROOM - LATER

Peter **pats** his full stomach.

PETER

There's only one thing that'll top a great dinner like that -- Operation.

Peter pulls out an Operation game.

LOIS

May I play?

STEWIE/MEG/CHRIS

Mooooooooom!

MAX

Thanks, but I can't stay. It's Friday night. I'm going to temple.

PETER

Temple? Oh, like Indiana Jones?

INT. AZTEC TEMPLE CHAMBER - DAY (CUTAWAY)

INDIANA JONES crouches before an altar on top of which sits a small Aztec idol. He holds a sandbag in one hand and waves his hands around the idol repeatedly, as if preparing to swap the sandbag for the idol. He waves his hands for a few beats. We **PULL BACK TO REVEAL** RALPH KRAMDEN in his bus driver uniform watching impatiently.

RALPH KRAMDEN

(EXPLODING) Will you just pick it up
already!!!

Indy flinches like Ed Norton.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

LOIS

Peter, that's not the kind of temple
he's talking about.

MAX

You know what, Mrs. Griffin, it might
be a good idea for Peter to come
along.

Max takes Lois aside.

MAX (CONT'D)

I can tell your husband's a nice man,
but his views on Judaism are a little
misguided. I'd consider it a mitzvah
to educate him a little.

LOIS

Well, okay, Peter. You can go to
temple, but maybe we should come, too.

BRIAN

Yes, Peter doesn't always mix well
with other peoples' religions.

INT. MONASTERY - DAY (FLASHBACK)

Peter crouches in front of a DOZEN HOODED MONKS, who are
kneeling in prayer.

PETER

(FRUSTRATED) Awright, look, I've been trying to talk to you guys for twelve hours and no one's said a word. What? You think you're better than me? Huh? Talk to me, dammit!

*

He pokes a MONK in the chest a couple of times.

MONK

Ow! Listen, you idiot, we're monks! We all took a vow of silence. Except for Maurice. He's giving you the silent treatment.

ANGLE ON MAURICE, a prissy, tight-lipped monk who gives Peter a look of disdain, with his arms folded. He rolls his eyes and looks away.

EXT./ESTAB. TEMPLE - NIGHT

There is a sign that reads, "Temple Beth Thupporting Actor."

INT. TEMPLE HALLWAY - SAME

The Griffins enter with Max. Chris takes a yarmulke from a bin, puts it on, then puts one on Stewie's head. Stewie bristles.

STEWIE

(WITH DISDAIN) No, no, no, I don't think so.

Stewie removes the yarmulke and flings it back in the bin.

STEWIE (CONT'D)

(TO MAX) It's not that I have ideological differences, I'm just not a hat person.

Peter stands with Lois and scans the CROWD, excited. A BUNCH OF PEOPLE walk by him, one by one. (It should look like the red carpet at the Academy Awards.)

PETER

Hey, look. There's the Mayor. And the Principal at Meg's school. Hey, there's Bill Nye, the Science Guy! Wow, I didn't know Diane Simmons was Jewish! (LOOKS UP FRONT) Optimus Prime? He's Jewish?

ANGLE ON a RED BIG RIG TRUCK as it transforms into a robot wearing a yarmulke and a tallis.

MAX

He converted.

Max hands Peter a tallis and a yarmulke.

PETER

Ah, geez Max, I don't know about this. I went to Catholic school. I'm not sure this is allowed. (THEN) Aw, what the hell.

Peter puts on the tallis.

INT. NUNS' WAR ROOM - CONTINUOUS (CUTAWAY)

Several NUNS man computers and a large electronic wall map, as in "War Games" or "Doctor Strangelove." A small red light flashes on the map near Quahog.

NUN #1

Oh, dear. Sister Mary Joseph. It appears Peter Griffin has entered a synagogue.

All the nuns cross themselves, then file past a wall-mounted rack of rulers. NUN #2 hands a ruler to each nun as she passes.

NUN #2

Lock and load, brides of Christ.

EXT. CONVENT - CONTINUOUS (CUTAWAY)

The armed nuns file out of the building into a yellow school bus, passing THE PENGUIN from Batman.

THE PENGUIN

(LAUGHS EVILLY) Excellent! Hahahaha!

INT. TEMPLE AUDITORIUM - NIGHT (BACK TO SCENE)

Max and the Griffins take their seats. SADIE, the woman sitting next to Lois, smiles.

SADIE

Hello.

LOIS

(TO WOMAN) Oh, we're not Jewish. But I hear you people have such lovely services... Oh my god, I didn't mean "you people..." (BEAT) I didn't mean "oh my god" either, I know he's your god too --

Sadie puts her finger to her lips. RABBI GOLDBERG starts to speak.

RABBI GOLDBERG

Barachu et adonai hamvorach --

ANGLE ON Peter. His eyes go wide.

PETER

UH-OH!

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

The Griffins and Max have returned from temple, and are removing their coats.

NUN #2

Lock and load, brides of Christ.

EXT. CONVENT - CONTINUOUS (CUTAWAY)

The armed nuns file out of the building into a yellow school bus, passing THE PENGUIN from Batman.

THE PENGUIN

(LAUGHS EVILLY) Excellent! Hahahaha!

INT. TEMPLE AUDITORIUM - NIGHT (BACK TO SCENE)

Max and the Griffins take their seats. SADIE, the woman sitting next to Lois, smiles.

SADIE

Hello.

LOIS

(TO WOMAN) Oh, we're not Jewish. But I hear you people have such lovely services... Oh my god, I didn't mean "you people..." (BEAT) I didn't mean "oh my god" either, I know he's your god too --

Sadie puts her finger to her lips. RABBI GOLDBERG starts to speak.

RABBI GOLDBERG

Barachu et hashem hamvorach --

*

ANGLE ON Peter. His eyes go wide.

PETER

UH-OH!

EXT./ESTAB. GRIFFINS' HOUSE - NIGHT

INT. GRIFFINS' LIVING ROOM - SAME

The Griffins and Max have returned from temple, and are removing their coats.

LOIS

Well, that was so nice. A good
sermon, and such beautiful songs.

PETER

Yeah. It was just like that other
Jewish musical we saw.

EXT./ESTAB. PERFORMING ARTS CENTER - NIGHT (FLASHBACK)

A sign reads, "Providence Performing Arts Center." The
marquee reads, "William Shatner is 'Fiddler on the Roof'."

INT. THEATER - NIGHT (FLASHBACK)

WILLIAM SHATNER, dressed as Tevye, pulls an ox cart. He
moves around doing histrionic poses as he speaks. *

SHATNER

A fiddler... on the roof. Sounds
crazy, no? But here... In our little
village... of Anatevka... you might
say... each one of us... (THROWS UP
HIS HANDS) KAHN!!!

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO PRESENT)

We hear a **car horn beep** outside. Max looks out the window.

MAX

Well, there's my cab. It was nice
meeting all of you.

PETER

Thanks for everything, buddy.

CHRIS

Wait, Mr. Weinstein. I thought you
were gonna help me with my homework.

Max puts his hand on Chris' shoulder. *

MAX

I'm sorry, son, I have to go. But
I'm sure you'll do just fine.

PETER

I don't know, Max. I mean, we
Griffins aren't that great at math.

MEG

I am.

PETER

Oh, yeah? What's one and one and one
and one and one and one and one? And
one? And one?!

MEG

(CONFUSED) I don't know.

PETER

(TO MAX) None of us do. So why would
Chris do any better?

MAX

Peter, you took me in, fed me dinner,
came to temple with me. You're a
nice family. And I have faith that
Chris will grow up to be a real
mensch.

PETER

My son, a mensch? (EXCITED) That's
some kind of foot doctor, ain't it?

*

*

FAMILY GUY 2ACX05 "WHEN YOU WISH UPON A..." RECORD REVISED (PINK) 5/5/99 32A*.

BRIAN

*

Peter, "mensch" means "fine Jewish
man."

*

*

Max smiles, pinches Peter on the cheek and waves goodbye.
The family waves and smiles as Peter considers this.

PETER

Lois, I just figured out how to get
Chris to pass that math test and
become a big success.

LOIS

Please tell me this doesn't have
anything to do with Tony Robbins.

PETER

No, no, I learned my lesson.

INT. BOOKSTORE - DAY (FLASHBACK)

TONY ROBBINS is signing books for customers. Peter is at the
front of the line.

PETER

Could you sign this book, please?

Tony Robbins stares at Peter, intensely.

TONY ROBBINS

Tony Robbins hungry...

Tony Robbins flashes his gigantic teeth, then starts to
devour Peter whole.

INT. GRIFFINS' LIVING ROOM - NIGHT (BACK TO SCENE)

*

PETER

No, Lois... I'm gonna make Chris
Jewish! (CLOSES HIS EYES) Okay. Go
ahead. You can thank me with your
tongue now.

LOIS

Peter, what are you talking about?

BRIAN

He thinks if Chris is Jewish, he'll
become smart, wealthy--

PETER

And funny! Everything those people
say is gold.

LOIS

Peter, you can't just convert someone
because you think it'll help their
grades. Chris is perfectly fine just
the way he is.

PETER

Oh my god. Oh my god! I see what
this is about. You're an anti-
semitic. (BEAT, SOFTLY) Wow.

LOIS

(ROLLS HER EYES, INCREDULOUS) I am
not an anti-semitic. I just think
religion is sacred. Now I don't want
to hear another word about this.

Lois exits with Stewie.

PETER

Chris, your mother loves you very
much. Unfortunately, her blinding
hatred of Jewish people is preventing
her from seeing what's best for your
future.

CHRIS

(PLEASED & SURPRISED) I have a future?

PETER

You do now, let's go.

He grabs Chris by the arm and pulls him out the front door.

EXT. GRIFFINS' HOUSE - NIGHT (MOMENTS LATER)

Peter pulls Chris along with him as they head down the street.

CHRIS

Where we goin'?

PETER

Son, it's too late for me, and Meg's
a girl. But for you, the sky's the
limit. We're going to take you down
to that synagogue and turn you Jewish.

CHRIS

Okay!

They happily walk down the sidewalk. Peter stops, suddenly.
He looks around eerily, sensing impending trouble.

PETER

(CALMLY) Chris... duck.

Peter and Chris jump into the bushes, just as the bus-load of
ruler wielding nuns speed by. The nuns menacingly **smack**
their rulers on the side of the bus. The bus disappears. A
beat, then Peter cautiously peers from the bushes, and heaves
a **sigh** of relief.

FADE OUT:

END OF ACT TWO

ACT THREE

EXT./ESTAB. SYNAGOGUE - NIGHT

*

INT. SYNAGOGUE OFFICE - SAME

Peter and Chris are sitting across from the Rabbi we saw earlier, Rabbi Goldberg. ELLIOT, a boy the same age and about the same size as Chris, is at a desk, studying.

RABBI GOLDBERG

Mr. Griffin, I still don't understand. Why exactly does your son want to join the Jewish faith?

PETER

I don't know. He's bi-curious. Now, look, Rabbi, you can go Mike Wallace on my ass from here 'til next Tuesday, but every minute he spends as a Christian is thirty seconds he's not spending as a Jew.

*

*

*

RABBI GOLDBERG

*

That doesn't make any sense.

*

PETER

*

(FRUSTRATED) Which is why we need your help.

*

*

The rabbi looks at him for a beat.

*

RABBI GOLDBERG

*

Mr. Griffin, I appreciate your interest, but Judaism takes a serious commitment.

*

He indicates the boy studying at the desk.

RABBI GOLDBERG (CONT'D)

Elliot here has spent years preparing
for his bar mitzvah this Saturday.

PETER

A bar mitzvah. Perfect! How much
for one of those?

RABBI GOLDBERG

(TAKEN ABACK) Mr. Griffin, you can't just buy a bar mitzvah. It requires a lot of study.

PETER

Can't we skip that part? I mean, if Chris knew how to study, he wouldn't need to become Jewish in the first place, right?

The rabbi looks at him for a beat.

RABBI GOLDBERG

We're done, Mr. Griffin.

PETER

But --

The rabbi presses a button on the side of his desk and TWO HUGE LIONS chase Peter and Chris out of the synagogue.

EXT. TEMPLE - NIGHT (A FEW SECONDS LATER)

*

Peter and Chris are outside the temple.

CHRIS

That's okay, Dad. I don't mind being Catholic.

PETER

Don't give up so quickly, Chris.
There's got to be an easy way to get you a bar mitzvah.

Peter spots Elliot coming out of the Temple carrying his books. Peter smacks himself in the head.

PETER (CONT'D)

Of course!

EXT./ESTAB. LABORATORY - DAY

INT. LABORATORY - SAME

Peter is in the operating room from "Face Off," with Chris and Elliot. He's talking to a DOCTOR.

PETER

Doc, I need you to switch these boys' faces. Just 'til after the bar mitzvah.

DOCTOR

Are you crazy? I can't do that. I've got two people ahead of you.

JOHN TRAVOLTA is lying on one table, NICHOLAS CAGE on the other.

PETER

Hey, Nicholas Cage and John Travolta. Uh, here are some bad scripts.

Peter tosses a bunch of scripts onto the floor. John Travolta and Nicholas Cage immediately leap off their operating tables and go scurrying for them. They reach one script at the same time, and begin to fight over it like a pair of dogs, **growling** and tugging at it with their mouths. Peter turns to Chris and Elliot.

PETER (CONT'D)

Okay, boys, hop up.

Elliot and Chris hop up on the operating table. The Doctor leans over and removes Elliot's face with a laser and puts it in a clear solution. A nervous Chris turns to Peter.

CHRIS

Doc, is this going to hurt?

DOCTOR

Well... imagine about ten thousand needles sticking in your flesh.

(MORE)

*
*
*
*
*

DOCTOR (CONT'D)

Then, a big guy comes up and kicks
you in the groin.

CHRIS

(RE: ELLIOT'S FACE) Doesn't seem like
he's hurt.

*
*
*
*
*

DOCTOR

He's in shock. (CHUCKLES) It'll hit
him.

Peter considers this, then turns to Chris.

PETER

Chris, plan "B." Run!

Chris and Peter run out.

ELLIOT'S FACE

Hey, Doc, check it out. (SMILES)

Comedy! (FROWNS) Tragedy. (SMILES)

Comedy! (FROWNS) Tragedy.

EXT. GRIFFINS' CAR - DAY - MOMENTS LATER

Peter is driving intently as Chris looks out the open window.

CHRIS

Don't worry, Dad. I don't need a bar
mitzvah. I'm okay just the way I--

He starts to roll up the window and catches his head in it.

CHRIS (CONT'D)

Ow! Ow! Ow!

PETER

There's gotta be someplace in America
where you can take a solemn spiritual
ceremony that begins a lifetime
commitment, and blow through it in
about twenty minutes.

SMASH CUT TO:

EXT. VEGAS STRIP - DAY - LATER

We **PAN DOWN** rows of Casinos with their garish signs dotting the strip. Peter drives past a neon sign of a groom and a bride.

The images change to simulate the groom putting a ring on a bride's finger while the words "Weddings While-U-Wait" flash. They pass another neon sign of the same bride. This time the neon images reveal her opening a door to discover the groom in bed with two women. The words "Drive Thru-Divorces" flash. Finally, Peter sees a giant slot machine with the tumblers spinning. One after another they land on "Bar"... "Bar"... "Bar." As if the machine hit a jackpot, lights start to flash and the word "Mitzvah!" appears in neon. Peter turns to Chris, triumphantly.

CHRIS

All right, Dad!

EXT./ESTAB. GRIFFINS' HOUSE - DAY

INT. GRIFFINS' KITCHEN - SAME

Lois, Stewie, Brian, and Meg (with glasses again) are at the table, eating lunch and watching the little TV.

EXT. "GILLIGAN'S ISLAND" - NIGHT (ON TV)

Ginger and Gilligan are lying on a hammock together, nude. (A sheet covers them from the middle of the chest down.) Ginger plays with the hair on Gilligan's chest.

GINGER

What'cha thinkin' of?

GILLIGAN

(SHRUGS) The same thing I was
thinkin' of when we were doing it. (A
MEAN SMILE) Mary-Ann.

Ginger starts to **cry**.

GILLIGAN (CONT'D)

That's right. Cry for little buddy.

Ginger continues to **cry** as Gilligan **laughs**.

INT. GRIFFINS' KITCHEN - DAY (BACK TO SCENE)

BRIAN

Did you ever notice, they could build
a transistor radio out of coconut
shells, but the guy who played the
Skipper was a self-hating drunk?

Meg turns to the others.

MEG

(ANNOYED) How come no one's said
anything about my new glasses?

STEWIE

Of course. Allow me. I like your
new glasses. But I'd love them even
more if they were ground up and
sprinkled over your food.

LOIS

Well, someone needs a nap. After
lunch, it's straight to bed, Stewie.

STEWIE

Damn you, woman. Did Noel Coward get
sent to bed for his witty barbs?

INT. RESTAURANT - NIGHT (FLASHBACK)

NOEL COWARD sits at a table surrounded by a bunch of
SOPHISTICATES.

NOEL COWARD

I've always felt that women are
rather like convenience stores.
Always open, but try getting a
Slurpee.

He chuckles. No one else does. He looks around, embarrassed.

NOEL COWARD (CONT'D)

Very well then.

He pulls his shirt out at two points.

NOEL COWARD (CONT'D)

Anyone want to see my impression of

Dolly Parton?

The crowd **laughs** and **applauds** appreciatively.

INT. GRIFFINS' KITCHEN - (BACK TO PRESENT)

LOIS

Where's your father and Chris? It's
not like them to be late for lunch.

MEG

I think they left a note.

Lois walks over to the refrigerator. On a piece of paper is a note that reads: "Dear Lois: Chris and I went to the library to read lots of books." This has been crossed out and replaced with "Gone clothes shopping with you." This too is crossed out, and replaced with "Are invisible but right here anyway." This too has been replaced with "Gone fishin'." Lois reads the note. Brian **laughs** to himself.

LOIS

Brian, what do you know about this?

BRIAN

(NONCHALANT) Nothing.

LOIS

I know when you're lying to me, Brian.

BRIAN

No, I swear.

LOIS

Meg, take Stewie upstairs.

Meg exits with Stewie. Lois reaches up to the top of the refrigerator.

BRIAN

What--what are you doing?

LOIS

Oh, you don't know that either?

She pulls down a dog whistle.

LOIS (CONT'D)

Last chance, Brian.

Brian looks nervous, but remains tight-lipped. Lois shakes her head sadly, then puts the whistle to her lips and blows the dog whistle. We hear nothing, but Brian grabs his ears, then ricochets off the walls and table. Brian **yelps** and **screeches**.

BRIAN

Yelp! Yelp! Yelp! They're in Vegas
getting a quickie bar mitzvah!

Lois takes the whistle from her mouth.

LOIS

What!?

EXT. QUAGMIRE'S HOUSE - DAY

Lois **pounds** urgently on the door. Quagmire, in pajamas, opens it.

QUAGMIRE

Well, hellllois. Forgive me for
pointing.

LOIS

Quick, I need to borrow your car!

CUT TO:

EXT. QUAGMIRE'S HOUSE - A LITTLE LATER

Lois, in Quagmire's red sports convertible, **guns** the engine. The car **peels** away. We hear the song "Mrs. Robinson."

EXT./ESTAB. VEGAS STRIP - DAY

INT. BAR MITZVAH CHAPEL - SAME

An accordian plays, "**Shalom Alechem.**" A sign reads, "The Amazing Rabbi Copperfeld." Peter and Chris sit in a chapel with other FAMILIES and their SONS. A BOY stands at the podium as a HAGGARD LOOKING SHOWGIRL opens the ark. There is a **puff** of smoke and the RABBI magically appears, wearing a sequinned robe. He waves his hands and makes a huge production of pulling a coin from the boy's ear. Everyone **ooohs** and **aaaahs**, while davening.

PETER

We're next. I can't believe it. It seems like only yesterday you were being baptized, and now you're getting bar mitzvahed. I'm proud of you, son. Even though, somewhere, god is turning over in his grave.

EXT. STREET - DAY

Lois' car **sputters** and comes to a stop. The guitar in "Mrs. Robinson" **sputters** and stops as well.

INT. BAR MITZVAH CHAPEL - MOMENTS LATER

Peter and Chris stand before Rabbi Copperfeld, who holds a yarmulke in the palm of one hand and is waving his other hand clockwise over it.

RABBI COPPERFELD

Baruch attah Hashem--

*

The rabbi pulls a RABBIT out of the yarmulke and holds it aloft. Everyone solemnly sings **amen**.

EXT. VEGAS STREET - DAY

Lois is sprinting down the middle of a desert road. ART GARFUNKEL is sprinting beside her, singing the "Doodadoodoodoo" from "Mrs. Robinson." Lois glares at him.

LOIS

Oh, get a job, Art!

FAMILY GUY 2ACX05 "WHEN YOU WISH UPON A..." RECORD REVISED (PINK) 5/5/99 44A*.

EXT. CHAPEL - DAY

*

Lois runs up the chapel steps and hurries inside.

*

INT. BAR MITZVAH CHAPEL - CONTINUOUS

Lois sees the back of Peter's head, then hears Chris begin to sing.

LOIS

(SCREAMING) Chrrriiiiis!

Everyone in the congregation turns and looks at Lois. We see a number of **CLOSE UPS** of DIFFERENT PEOPLE (a la "The Graduate") glaring at, and silently cursing Lois as she runs to the front of the chapel. *

LOIS (CONT'D)

Stop this travesty right now!

A FEMALE CONGREGANT turns around.

FEMALE CONGREGANT

So bar mitzvahs are travesties, huh?

LOIS

No. My son getting bar mitzvahed is a travesty.

MORDECAI, a Jewish cowboy guy, turns to his friend.

MORDECAI

(SLOW, MENACING) Well, lookee here, Hershel. We got us one of them self-hating Jews.

HERSHEL

Nothing I hate worse than a Jew who doesn't appreciate her own rich heritage. Come on, Mordecai. Let's git 'er!

Everyone in the congregation gets up and chases after Lois. Peter and Chris sprint out with her.

EXT. CHAPEL - A FEW SECONDS LATER

*

Lois, Peter, and Chris squeeze out the front door just ahead of the angry mob. The congregants lunge their arms out at Lois. Lois picks up a huge glittering star of David and swings it wildly in the air, keeping them at bay. Then Lois slides the star of David around the door handles, locking everybody in. A bus conveniently stops in front of the temple, and Peter, Lois and Chris get on.

INT. BUS - CONTINUOUS

Peter, Lois, and Chris, still wearing his tallis and yarmulke, sit in the back of the bus, exhausted. We hear "The Sound of Silence" being played on an acoustic guitar.

PETER

I'm sorry, Lois. I just wanted our son to be Jewish so he'd be smarter. Then maybe his wife won't be sorry she didn't marry the chimp next door.

LOIS

Oh, Peter, just because Stephen makes more money than you doesn't mean he's any smarter. And I think Chris'll do just fine.

PETER

How do you know that?

LOIS

Because I have faith in him. The way I have faith in you. Besides, a person's religion is no guarantee of success.

Lois looks beside her and sees Art Garfunkel, playing the guitar.

LOIS (CONT'D)

For instance, here's Art Garfunkel,
a Jew, riding the bus, hasn't worked
in years...

Art stops playing and looks down, sadly. Lois rolls her eyes, then takes a quarter and throws it in Art's guitar case. *

PETER

I see what you're saying. The Jewish are just like us. No better, no worse. *

CHRIS

Yeah. And as they say, "zol zein mit glick." *

LOIS

What? *

PETER

I think what he's trying to say is, everything's gonna be okay. *

They smile. **WE PULL WIDE TO REVEAL** the ruler wielding nuns all sitting on the bus, poised to attack. Suddenly, they spring towards Peter. *

EXT. BUS - CONTINUOUS

PETER (O.S.) *

Aw, geez. *

As the bus pulls into the sunset, we hear Peter being severely beaten by the nuns as he **ad-libs** ow, ouch, etc. *

END OF SHOW